

Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James's church. Her son Bartholomew had no inclination for painting, and, relinquishing it, studied physic under Dr. Sydenham, and practised at Coventry, where he and his father died. The other son,

CHARLES BEALE,

who was born May 28, 1660, painted both in oil and water-colours, but mostly in the latter, in which he copied the portrait of doctor Tillotson. His cypher he wrote thus on his works CB. The weakness in his eyes did not suffer him to continue his profession above four or five years. He lived and died over-against St. Clement's at Mr. Wilton's a banker, who became possessed of several of his pictures for debt; particularly of a double half-length of his father and mother, and a single one of his mother, all by Lely. I have Mrs. Beale's head and her son Charles's, in crayons by her; they were Vertue's: and her own and her son's, in water-colours, strongly painted, but not so free as the crayons.

ELIZABETH NEAL

is only mentioned in De Bie's Golden Cabinet, published in 1662: he speaks of her as residing in Holland, and says she painted flowers so well, that she was likely to rival their famous Zeghers; but he does not specify whether she worked in oil or water-colours.

CHAP. XIII.

Statuaries, Carvers, Architects, and Medallists, in the Reign of CHARLES II.

THOMAS BURMAN

IS only known by being the master of Bushnell, and by his epitaph in the church-yard of Covent-garden:

“Here lyes interred Thomas Burman, sculptor, of the parish of St. Martin's in the Fields, who departed this life March 17th, 1673-4, aged 56 years.”



CIBBER

A. Bannerman Sculp

He is mentioned above in Mr. Beale's notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM, AND BONNE,

three obscure statuaries in this reign, of whom I find few particulars: the first was a captain of the trained-bands, and was employed at Wilton; so was Latham*; his portrait leaning on a bust was painted by Fuller. Latham and Bonne worked together on the monument of archbishop Sheldon. The figure of John Sobieski, which was bought by sir Robert Vyner, and set up at Stock's-market for Charles II. came over unfinished, and a new head was added by Latham; but the Turk on whom Sobieski was trampling remained with the whole groupe, till removed to make way for the lord mayor's mansion-house.

WILLIAM EMMETT

was sculptor to the crown before Gibbons, and had succeeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himself.

CAIUS GABRIEL CIBBER, OR CIBERT,

son of a cabinet-maker to the king of Denmark, was born at Flensburg in the duchy of Holstein, and, discovering a talent for sculpture, was sent at the king's expence to Rome. More of his early history is not known. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas; who going to Holland, and being seized with a palsy, Cibber his foreman was sent to conduct him home. We are as much in the dark as to the rest of his life: that singularly-pleasing biographer his son, who has dignified so many trifling anecdotes of players by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife, descended from the ancient family of Colley † in Rutlandshire, he had

* I suppose this is the same person who petitioned the council of state, after the death of Cromwell, for goods belonging to the king, which he had purchased, and the protestor detained. See Chap. X. account of the dispersion of the king's collection.

† By this alliance his children were kinsmen

to William of Wickham, and on that foundation one of them (afterwards a fellow of New-college Oxford and remarkable for his wit) was admitted of Winchester-college; in consideration of which the father carved and gave to that society a statue of their founder. He also executed some statues for the library of Trinity-college, Cambridge. Vide Life of Colley Cibber, chap. iii.

6000*l.* and several children, among whom was the well-known laureat, born in 1671 at his father's in Southampton-street facing Southampton-house. Gabriel Cibber the statuary was carver to the king's closet, and died about 1700 at the age of 70. His son had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compasses, by Christian Richter; probably a copy from the former, with a slight variation. What is wanting in circumstances is more than compensated by his works. The most capital are the two figures of Melancholy and Raving Madness before the front of Bedlam. The bas-reliefs * on two sides of the Monument are by his hand too. So are the fountain in Soho-square, and one of the fine vases at Hampton-court, said to be done in competition with a foreigner who executed the other; but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal-exchange, as far as king Charles, and that of sir Thomas Gresham in the piazza beneath. The first duke of Devonshire employed him much at Chatsworth; where two sphinxes on large bases, well executed and with ornaments in good taste, are of his work, and till very lately there was a statue of Neptune in a fountain still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope: the draperies have great merit, but the airs of the heads are not so good as that of the Neptune. Cibber built the Danish church in London, and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as *The careless husband* and the *Memoirs of his own life* exist; and so long the injustice of calling the figures at Bedlam

— his brazen brainless brothers,

and the peevish weakness of thrusting him into the Dunciad in the room of Theobald, the proper hero, will be notorious.

FRANCIS DU SART,

of Hanau, is mentioned in De Bie's *Golden Cabinet*, who says, he was employed by the king of England to adorn his palace with works in marble, and models in clay, and that he died in London 1661. It is uncertain whether

* A description of them may be seen in the New account of London and the environs, vol. v. p. 3. One of the statues was the portrait of Oliver Cromwell's porter, then in Bedlam.

this *king* was Charles the first, or whether Du Sart came over and died soon after the Restoration.

GRINLING * GIBBONS,

an original genius, a citizen of nature ; consequently, it is indifferent where she produced him. When a man strikes out novelty from himself, the place of his birth has little claim on his merit. Some become great poets or great painters because their talents have capital models before their eyes. An inventor is equally a master, whether born in Italy or Lapland. There is no instance of a man before Gibbons who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species. Vertue had received two different accounts of his birth ; from Murray the painter, that he was born in Holland of English parents, and came over at the age of nineteen ; from Stoakes (relation of the Stones), that his father was a Dutchman, but that Gibbons himself was born in Spur-alley in the Strand. This is circumstantial ; and yet the former testimony seems most true, as Gibbons is an English name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell-savage-court on Ludgate-hill, where he carved a pot of flowers which shook surprisingly with the motion of the coaches that passed by. It is certain that he was employed by Betterton on the decorations of the theatre in Dorset-garden, where he carved the capitals, cornices, and eagles. He lived afterwards at Deptford, in the same house with a musician, where the beneficent and curious Mr. Evelyn found and patronised them both. This gentleman, sir Peter Lely, and Bap. May, who was something of an architect himself, recommended Gibbons to Charles II. who, though too indolent to search for genius, and too indiscriminate in his bounty to confine it to merit, was always pleased when it was brought home to him. He gave the artist a place in the board of works, and employed his hand on the ornaments of most taste in his palaces, particularly at Windsor, where, in the chapel, the simplicity of the carver's foliage at once sets off and atones for the glare of Verrio's paintings. Gibbons, in gratitude, made a present of his own bust in wood to Mr. Evelyn, who kept it at his house in Dover-street. The piece that had struck so good a judge was a large carving in wood of St. Stephen stoned, long preserved in the sculptor's own house, and afterwards purchased and placed by the duke of Chandos at Cannons. At Windsor too, Gibbons, whose art penetrated

* So he wrote his name himself, and not *Grinlin*, as it is on his print.

all materials, carved that beautiful pedestal in marble for the equestrian * statue of the king in the principal court. The fruit, fish, implements of shipping are all exquisite: the man † and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the statue ‡ of Charles II. at the Royal-exchange—but the talent of Gibbons, though he practised in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy-garden be, as I have reason to believe it, of his hand. There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement, signed by Gibbons himself, for a statue of James II. the price 300*l.* half to be paid down on signing the agreement; 50*l.* more at the end of three months, and the rest when the statue should be complete and erected. Annexed were receipts for the first 200*l.* Aug. 11. 1687. The paymaster Tobias Rustat §.

* Under the statue is an engine for raising water, contrived by sir Samuel Morland alias Morley: he was son of sir Samuel Morland of Sulhamsted Banister in the county of Berks, created a baronet by Charles II. in consideration of services performed during the king's exile. The son was a great mechanic; and was presented with a gold medal, and made Magister Mechanicorum by the king in 1681. He invented the drum-capstans for weighing heavy anchors; and the speaking-trumpet, and other useful engines. He died and was buried at Hammer-smith in Middlesex 1696. There is a monument for the two wives of sir Samuel Morland in Westminster-abbey. His arms were sable a leopard's head passant a fleur de lys, or. There is a print of the son by Lombart after Lely. This sir Samuel built a large room in his garden at Vauxhall, which was much admired at that time: on the top was a punchinello holding a dial. See Aubrey's *Surver*, vol. i. p. 12.

† On the hoof of the horse, says Pote, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of

this Ibach Stada. Vide *History and antiq. of Windsor-castle*, p. 38. Gibbons made a design for the statues in the intended mausoleum of Charles I. by sir Chr. Wren. Vide *Parentalia*, p. 332, in the margin.

‡ Vertue says, the king gave Gibbons an exclusive licence for the sole printing of this statue, and prohibiting all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.

§ One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-college is said to be the gift of this Rustat; and one should doubt whether he paid for a statue of the king in his own garden—but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult. I am the rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it.

‡ Both did accept such a present. In *Peck's Desid. Curiosa*, vol. ii. p. 50, is a list of the charities and benefactions of Tobias Rustat, keeper of Hampton Court, and yeoman of the robes to Charles II. before and after his restoration. Among others is this entry: "A free gift to their majesties k. Charles II. and k. James II. of their statues in brass; the former placed upon a pedestal in the royal hospital at Chelsea, and the other in Whitehall—one thousand pounds."

Gibbons

Gibbons made a magnificent tomb for Baptift Noel viscount Camden, in the church of Exton in Rutlandshire; it cost 1000*l.* is 22 feet high, and 14 wide. There are two figures, of him and his lady, and bas-reliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of archbishop Tenison. The foliage in the choir of St. Paul's is of his hand. At Burleigh is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases, and The last supper in alto relievo, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel; in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet-door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass case in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto relievo in ivory. In Thoresby's collection was Elijah under the juniper-tree supported by an angel, six inches long and four wide*. At Houghton two chimneys are adorned with his foliage. At Mr. Norton's at Southwick in Hampshire was a whole gallery embroidered in pannels by his hand—but the most superb monument of his skill is a large chamber at Petworth, enriched from the ceiling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendant to one is an antique † vase with a bas-relief, of the purest taste, and worthy the Grecian age of cameos. Selden, one of his disciples and assistants—for what one hand could execute such plenty of laborious productions?—lost his life in saving this carving when the seat was on fire. The font in St. James's-church was the work of Gibbons.

If these encomiums ‡ are exaggerated, the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the *Abregé*, whom I have frequently mentioned. “*Les Anglois, § says he, n'ont eu qu'un bon sculpteur, nommé Gibbons, mais il n'étoit pas excellent. La figure de marbre*

* *Ducatus Leodiensis*, p. 488.

† At the earl of Halifax's at Stanstead is another chimney-piece, adorned with flowers and two beautiful vases.

‡ Tate wrote a poem on the sight of a bust in marble of Gibbons.

§ Vol. ii. p. 216.

de Charles II. placée au milieu de la bourse à Londres est de sa main." What would this author have said of him, if he had wasted his art on ribbands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail *?

Gibbons died Aug. 3d, 1721, at his house in Bow-street, Covent-garden; and in November of the following year, his collection, a very considerable one, of pictures, models, &c. was sold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120*l.*; his own bust in marble, by himself, but the wig and cravat extravagant; and an original of Simon the engraver by sir Peter Lely, which had been much damaged by the fall of Gibbons's house.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Closterman; the other from a picture at Houghton by sir Godfrey Kneller, who has shown himself as great in that portrait as the man who sat to him.

Gibbons had several disciples and workmen; Selden I have mentioned; Watson assisted chiefly at Chatsworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Brussels and Laurens of Mechlin were principal journeymen—Vertue says, they modelled and cast the statue I have mentioned in the Privy-garden; which confirms my conjecture of its being the figure intended in the agreement. If either of them *modelled* it, and not Gibbons himself, the true artist deserves to be known. They both retired to their own country on the Revolution; Laurens performed much both in statuary and in wood, and grew rich. Dievot lived till 1715, and died at Mechlin.

LEWIS PAYNE

engraved two signet seals for Charles II. to be used in Scotland by the duke of Lauderdale. Dr. Rawlinson had the original warrant for them signed by the king; one was to have been in steel, the other in silver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finished and delivered in Oct. 1678.

* This is literally the case in the equestrian statue at Lyons.

ARCHITECTURE,

though in general the taste was bad, and corrupted by imitations of the French, yet, as it produced St. Paul's, may be said to have flourished in this reign: whole countries, an age often gets a name for one capital work. Before I come to sir Christopher Wren, I must dispatch his seniors.

JOHN WEBB,

a name well known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life*. He built the seat of lord Mountford at Horseheath in Cambridgeshire, and added the portico to the Vine in Hampshire for Chaloner Chute, speaker to Richard Cromwell's parliament, and now belonging to his descendant John Chute, esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queen-street, Lincoln's-inn-fields—but this must be a mistake, as we have seen in a former part of this volume, that Gerbier, a cotemporary and rival, ascribed them to Webb. Gerbier's own scholar was

CAPTAIN WILLIAM WINDE,

who was born at Bergen-op-zoom. His performances were: the house at Cliefden, the duke of Newcastle's in Lincoln's-inn-fields, Coomb-abbey for lord Craven; and he finished Hempstead Marshal for the same peer, which had been begun by his master, and in the plans of which he made several alterations. In his son's sale of drawings and prints in 1741 were several of the father's designs for both these latter houses. They were dated from 1663 to 1695.

* He married a niece of Inigo Jones, and left a son named James, who lived at Burleigh in Somersetshire. The father died in 1672, aged 61.

M A R S H,

says Vertue, designed the additional buildings at Bolsover, erected after the Restoration, and was the architect of Nottingham-castle. Salmon in his account of Essex, p. 329, mentions a Dr. Morecroft, who he says died in 1677, as architect of the manor-house of Fitzwalters.

MONSIEUR P O U G E T,

a French architect, conducted the building of Montagu-house in 1678. What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

SIR CHRISTOPHER WREN

is placed here, as his career was opened under Charles II. The length of his life enriched the reigns of several princes—and disgraced the * last of them. A variety of knowledge proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness, of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such a kingdom as Britain †, are all works of the same hand. He restored London, and recorded its fall ‡. I do not mean to be very minute in the account of Wren, even as an architect. Every circumstance of his story has been written and repeated. Bishop Sprat, Anthony Wood, Ward in his Lives of the Gresham Professors, the General Dictionary, and the New description of London and the environs, both in the hands of every body, are voluminous on the article of sir Christopher: above all, a descendant of his own has given us a folio, called Parentalia, which leaves nothing to be desired on this subject. Yet, in a work of such a nature as this, men would be disappointed should they turn to it and receive no satisfaction. They must be gratified, though my province becomes little more than that of a mere transcriber.

Sir Christopher Wren, of an ancient family in the bishopric of Durham, was son of a dean of Windsor, and nephew of Matthew, bishop, successively,

* At the age of 86 he was removed from being surveyor-general of the works by George the First!

† St. Paul's, Hampton-court, and Greenwich.
‡ He built above fifty parish churches, and designed the Monument.



J. Chambers sculp.

GRINLING GIBBONS.

of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themselves so early, that by twenty he was elected professor of astronomy at Gresham-college, and eight years afterwards Savilian professor of astronomy at Oxford. His discoveries in philosophy, mechanics, &c. contributed to the reputation of the new-established Royal-society; and his skill in architecture had raised his own name so high, that in the first year of the Restoration he was appointed coadjutor to sir John Denham, surveyor of the works, whom he succeeded in 1668. Three years before that he had visited France, and unfortunately went no farther—the great number of drawings he made there from their buildings, had but too visible influence on some of his own—but it was so far lucky for sir Christopher, that Louis XIV. had erected palaces only, no churches. St. Paul's escaped, but Hampton-court was sacrificed to the god of false taste*. In 1680 he was chosen president of the Royal-society; was in two parliaments, was twice married, had two sons and a daughter, and died † in 1723, at the age of ninety-one, having lived to see the completion of St. Paul's; a fabric, and an event, which one cannot wonder left such an impression of content on the mind of the good old man, that, being carried to see it once a year, it seemed to recall a memory that was almost deadened to every other use. He was buried under his own fabric, with four words that comprehend his merit and his fame: Si quæras monumentum, circumspice!

Besides from his works ‡ in architecture, which I am going to mention, Wren is entitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's Anatomy of the brain, 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses; and he says himself, that he invented serpentine rivers §. His other discoveries || may be seen at large in the authors I have quoted. His principal buildings were,

* I have been assured by a descendant of sir Christopher, that he gave another design for Hampton-court in a better taste, which queen Mary wished to have had executed, but was overruled.

† Elkanah Settle published a funeral poem on him, called Threnodia Apollinaris; there is another in Latin in the Parentalia.

‡ He wrote a poem, published in a collection at Oxford, on the revival of Anne Green.

§ Parentalia, p. 142.

|| Among them is reckoned the invention of mezzotinto, which some say he imparted to prince Rupert; but the most common and contemporary reports give the honour to the prince himself; as will be seen in his article, in the account of Engravers.

The library of Trinity-college, Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end. Over the library are four figures by Cibber.

The chapel of Pembroke-hall.

The theatre at Oxford*.

The tower of St. Dunstan's church, attempted in the Gothic style with very poor success.

The † church of St. Mary at Warwick, in the same manner, but still worse. Yet he was not always so wide of his mark.

The great campanile at Christ-church, Oxford, is noble, and, though not so light as a Gothic architect would perhaps have formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic colonnade that crosses the inner quadrangle of Hampton-court is a glaring blemish, by its want of harmony with the rest of Wolsey's fabric. Kent was on the point of repeating this incongruity in the same place in the late reign, but was over-ruled by my father.

Christ-church-hospital, London, rebuilt, and the old cloister repaired by him.

St. Mary-le-bow. The steeple is much admired—for my part, I never saw a beautiful modern steeple. They are of Gothic origin, and have frequently great merit either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous ugliness, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity imposed on him by custom, by avoiding it in his next beautiful work,

* He was consulted, and advised some alterations in a plan of the chapel at Trinity-college, Oxford. This was not worth mentioning with regard to Sir Christopher, but was necessary to introduce the name of Dr. Aldrich, who not only designed that chapel, but also the church of All-faints, Oxford. A circumstance we learn from the Life of Dr. Bathurst, pp. 68, 71, by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the editor of this work still greater.

† I have been informed, since the first edition of this work, by Sir Christopher's descendant, that the tower only of this church, as it is at present, was designed by his grandfather. A fire happened in the church, and the damaged parts were restored by one Francis Smith, a mason in the town, who had also executed the tower, in which he made several mistakes.



J. G. Kneller pinx.
Hugh Howard Esq.

A. Bannerman Sculp.

St. Stephen Walbroke—but in vain—The lord-mayor's mansion-house has revenged the cause of steeples.

The new royal apartments at Hampton-court.

Greenwich-hospital.

Chelsea-hospital.

The palace at Winchester—one of the ugliest * piles of building in the island. It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and pressed † sir Christopher to have it finished in a year. The impropriety of the situation and the haste of the execution are some excuse for the architect; but sir Christopher was not happy in all kinds of buildings. He had great abilities rather than taste. When he has showed the latter, it was, indeed, to advantage. The circular porticos and other parts of St. Paul's are truly graceful; and so many great architects as were employed on St. Peter's, have not left it, upon the whole, a more perfect edifice than this work of a single mind. The gaudiness of the Romish religion has given St. Peter's one of its chief advantages. The excess of plainness in our cathedral disappoints the spectator after so rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter), St. Paul's would afford a new theatre for statuary to exert their genius ‡; and the abbey would still preserve its general customers, by new recruits of waxen puppets. The towers of the last mentioned fabric, and the proposed spire, were designed by sir Christopher.

The Monument. The architect's intention was to erect the statue of

* There is a copy of verses still worse in their kind, in praise of this building, in the second part of Dryden's Miscellanies.

† Vide Life of sir Dudley North.

‡ Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St.

Paul's with pictures by their own hands, and at their own expence; but the generous design was quashed by a late prelate—a memorable absurdity, that at an æra in which the Romish faith received toleration from the government, its more harmless decorations should be proscribed!

Charles II. on the summit, instead of that silly pot of flames; but was overruled, as he often was by very inferior judgments.

The theatre in Drury-lane; and the old theatre in Salisbury-court. The rest of his churches, publications, designs, &c. may be seen at large in the *Parentalia*. Among the latter was the mausoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to sink 70,000*l.* actually given by parliament for a tomb for his father!

Many drawings by sir Christopher, particularly for St. Paul's, were sold in his son's auction a few years ago.

The medallists in this reign lie in a narrow compass, but were not the worst artists.

THE ROTIERS

were a family of medallists. The father, a goldsmith and banker, assisted Charles II. with money during his exile; in return for which the king promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name* or initials on any of our medals; and he it was, I believe, who, being in love with the fair Mrs. Stuart, duchess of Richmond †, represented her likeness, under the form of Britannia, on the reverse of a large medal with the king's head. Simon, discontent with some reason at the preference of such inferior performers, made the famous crown piece, which, though it did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably

* Unless a medal which I have mentioned in Chap. VIII. art. *Medallists*, was executed by Norbert.

† Vide Evelyn, p. 27 and 137.

together.

together. It was more than they themselves did. John had three sons, the eldest of which he lost; but James and Norbert being much employed by him, their uncles grew jealous and left England, Joseph going to France, Philip to Flanders; where each being entertained by the respective governments, the three brothers were at the same time in the service of three kings, of England, France, and Spain. James Rotier being hurt by a fall from his horse, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolution; when, though offered to be continued in his post, no solicitation could prevail on John the father to work for king William. This rendering him obnoxious, and there being suspicions * of his carrying on a treasonable correspondence, guards were placed round his house in the Tower, and lord Lucas, who commanded there, made him so uneasy that he was glad to quit his habitation. He was rich and very infirm, labouring under the stone and gravel; additional reasons for his retiring. He took a house in Red-lion-square. Norbert, less difficult, executed some things for the government, particularly †, as Vertue thinks, the coronation medal for William and Mary, and some dies for the copper money. On the proofs were the king's and queen's heads on different sides, with a rose, a ship, &c.; but in 1694 it was resolved, that the heads should be coupled, and Britannia be on the reverse. Hence arose new matter of complaint—Some penetrating eyes thought they discovered a satyr's head ‡

* There are many evidences that these and other suspicions were not ill-founded. Rotier was believed to have both coined and furnished dies for coining money, I suppose with the stamp and for the service of king James. Smith in his *Memoirs of secret service* mentions his information and discovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January 1695. In the *Journals of the House of Commons*, vol. xi. p. 686, is a report from the committee to examine what dies were gone out of the Tower, and by what means. From that report it appears that Rotier would not suffer captain Harris the patent-officer to enter the house where the dies were kept; that one Ware made a press for White, then under sentence of condemnation, who told Ware he could have dies from Rotier when he pleased: that Rotier, who was a ca-

tholic, kept an Irish papist in his house: and that the lord Lucas, governor of the Tower, had complained, that the Tower was not safe while so many papists were entertained in Rotier's house. It appears too from the *Journal of Henry earl of Clarendon*, that when his lordship, who by his own account had dealt with the most disaffected persons, was committed to the Tower in 1690, he asked lord Lucas to let Rotier come to him; which the governor would not suffer him to do alone, because he was a papist.—Lord Clarendon most probably had another reason for desiring Rotier's company.

† He and his brother James struck a medal of king William alone in 1693, which was advertised, with another by them of Charles I.

‡ I remember such a vision about the first half-penny of the late king George II. The knee of Britannia was thought to represent a rat (a Hanoverian one) gnawing into her bowels.

couched

couched in the king's. This made much noise, and gave rise to a report that king James was in England, and lay concealed in Rotier's house in the Tower. Norbert on these dissatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made several medals of the young chevalier.

John, the father, survived king William. A medal being ordered of the new queen, Harris a player who succeeded Rotier, and was incapable of the office, employed workmen to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England, or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited, and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703. and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations; whence two of them arrived, hoping to be employed. One of them modelled the face of sir Hans Sloane, and struck a silver medal of the duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband John, which the daughters sent for, died in Flanders about 1720.

Of the works of the Rotiers, some may be seen in Evelyn. John made a large milled medal of duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (struck about the time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Danish admiral, in the reign of king James. A cornelian seal with the heads of Mars and Venus, which Vertue saw, was cut by John Rotier. Of Joseph there is a print, while he was in the service of the French king, and calling him, "Cydevant graveur de la monoye de Charles II. d'Angleterre."

— DU FOUR.

Nothing is known of his hand, but a silver medal of lord Berkeley's head in a peruke, reverse his arms, 1666. Du Four f.

GEORGE

GEORGE BOWER,

probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the queen's head on the reverse. G. Bower f.

Another on the duke of York's shipwreck. Vide Evelyn.

Another of James, as king, and one of his queen, rather smaller.

Medals of the dukes of Albemarle, Ormond, and Lauderdale, and of the earl of Shaftsbury—this last is one of Bower's best works.

C H A P. XIV.

Artists in the Reign of JAMES II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crowded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James: such as may peculiarly be ascribed to this short period, I shall recapitulate.

WILLIAM G. FERGUSON,

a Scot, who lived long in Italy and France, painted still-life, dead fowl, &c. While in Italy he composed two pictures, sold in Andrew Hay's sale, representing bas-reliefs, antique stones, &c. on which the light was thrown, says Vertue, in a surprising manner. His name and the date 1679 were on them. On another was the year 1689; for which reason I have placed him between these periods. He worked very cheap, and died here.

JACQUES ROUSSEAU*,

of Paris, studied first under Swanevelt, who had married one of his relations,

* Vide Graham's English School.

and then improved himself by a journey to Italy; practising solely in perspective, architecture and landscape. On his return home he was employed at Marly; but being a protestant, he quitted his work on the persecution of his brethren, and retired to Swisserland. Louvois invited him back: he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a year. He received it but two years, dying * in Soho-square at the age of 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-court; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers, the Refugees. Lord Burlington had a portrait of him by Le Fevre.

CHARLES DE LA FOSSE,

a name little known in England, but of great celebrity in France. The author of the *Abregé* calls him *Un des plus grands coloristes de l'école Française*. He might be so, and not very excellent: colouring is the point in which their best masters have failed. La Fosse was invited to England by the duke of Montagu, mentioned in the preceding article, and painted two ceilings for him, the Apotheosis of Isis, and an Assembly of the Gods. The French author says that king William pressed him to stay here, but that he declined the offer, in hopes of being appointed first painter to his own monarch. Parmentiere assisted La Fosse in laying the dead colours for him in his works at Montagu-house. La Fosse, who arrived in the reign of James, returned at the Revolution, but came again to finish what he had begun, and went back when he had finished.

N. HEUDE

lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case at the lord Tyrconnel's in Arlington-street, now demolished, and a ceiling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

* He was buried in St. Anne's.



WILLIAM DE KEISAR,

of Antwerp, was bred a jeweller, in which profession he became very eminent; but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practising miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham, that he painted in little after the manner of Elsheimer, that he imitated various manners, drew cattle and birds, and painted tombs and bas-reliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with king James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and, without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king, who promised to countenance him; and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his wife, ordering her to dismiss his workmen, and convert his effects into money. Within half a year the bubble burst; the Revolution happened, Keisar's friends could no longer be his protectors, his business decreased, and the pursuit of the philosopher's stone, to which he had recourse in his despair, completed his ruin. He died at the age of 45, in four or five years after the Revolution. He left a daughter, whom he had taken great pains to instruct in his favourite study, and with success. She painted small portraits in oil, and copied well; but marrying one Mr. Humble, a gentleman, he would not permit her to follow the profession. After his death she returned to it, and died in December 1724. She had several pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerset-house, and his own head in water-colours by himself.

 LARGILLIERE,

a French portrait-painter, was in England in this reign, but went away on the
 Z z 2 Revolution.

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Revolution. He drew the king and queen, sir John Warner, his daughter and granddaughter, and Vander Meulen and Sybrecht the painters. Vertue mentions a small piece (about two feet and an half high) highly finished by him, representing himself, his wife and two children. The painter is standing, and leans on a pedestal; his wife is sitting; one of the children stands, the other sits playing with fruit and flowers: there is a peacock, and a landscape behind them. His son was a counsellor of the Chatelet at Paris, and one of the commissaries at war in the New Brisac. He wrote for the Opera comique and the Foire*, and died in 1747.

JOHN SYBRECHT†,

of Antwerp, painted landscapes, and had studied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The duke of Buckingham returning through Flanders from his embassy to Paris, found Sybrecht at Antwerp, was pleased with his works, invited him to England, and employed him at Cliefden. In 1686 he made several views of Chatsworth. At Newstede-abbey, lord Byron's, are two pieces by his hand: the first, a landscape in the style of Rubens's school; the other, which is better, a prospect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

HENRY TILSON

was grandson of Henry Tilson bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under sir Peter Lely; after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, "Memoria per mio caro amico Henrico Tilson fatto Roma 1686."

* Dict. des Theatres, vol. iii. p. 260.

† Vertue saw a picture at the duke of Portland's by this master, on which he wrote his

name J. Siberechts, 1676. I have written it as it is commonly spelt, to prevent confusion.

— FANCATI,



N. Largillière pinx.

T. Chambers sculp.

JOHN SYBRECHT.



HENRY TILSON.

— FANCATI,

an Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the possession of Mr. George Clarke of Oxford.

THOMAS BENIERE,

a young statuary who flourished in this reign, was born in England of French parents in 1663. His models and small works in marble are much commended. The anatomic figure commonly seen in the shops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

— QUELLIN,

eldest son of a good statuary of Antwerp, settled here and was concerned in several works, which, by the only specimen Vertue mentions, I should think were very indifferent; for he carved Mr. Thynne's monument in Westminster-abbey. He lived in a large old house in Tower-street, St. Giles's, near the Seven-dials, and died at the age of 33. His widow married Van Olt of Mechlin, another statuary. Quellin's younger brother, who followed the same business, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a considerable fortune; and died at Antwerp.

In a book called *The art of painting*, by Marshall Smith, second edit. fol. 1693, mention is made of William De Ryck, a disciple of Quellin, who seems to have been a painter, and to have come to England; for, recapitulating some of this man's works, the author specifies "a Magdalen, or the lady of Winchelsea;" and adds, "his daughter Mrs. Katherine comes behind none of her fair sex in the art." There is a large sheet print, the condemnation of St. Catherine, designed, painted and engraved by William De Ryck 1684, and dedicated to a bishop of Antwerp.

THOMAS EAST

was engraver of the seals to James II. and had learned of Thomas Simon. East was succeeded by his nephew Mr. John Roos, who continued in that office till the accession of George I.

C H A P. XV.

Painters in the Reign of KING WILLIAM.

THIS prince, like most of those in our annals, contributed nothing to the advancement of arts. He was born in a country where taste never flourished, and nature had not given it to him as an embellishment to his great qualities. He courted Fame, but none of her ministers. Holland owed its preservation to his heroic virtue, England its liberty to his ambition, Europe its independence to his competition with Louis the fourteenth ; for, however unsuccessful in the contest, the very struggle was salutary. Being obliged to draw all his resources from himself, and not content to acquire glory by proxy, he had no leisure, like his rival, to preside over the registers of his fame. He fought his own battles, instead of choosing mottos for the medals that recorded them ; and though my lord Halifax promised * him that his wound in the battle of the Boyne

Should run for ever purple in our looms,

his majesty certainly did not bespeak a single suit of tapestry in memory of the action. In England he met with nothing but disgusts. He understood little of the nation, and seems to have acted too much upon a plan formed before he came over, and, however necessary to his early situation, little adapted to so peculiar a people as the English. He thought that valour and taciturnity would conquer or govern the world ; and vainly imagining that his new subjects loved liberty better than party, he trusted to their feeling gratitude for a blessing which they could not help seeing was conferred a little for his own sake. Reserved, unsocial, ill in his health, and soured by his situation, he fought none of those amusements that make the hours of the happy much happier. If we must except the palace at Hampton-court, at least it is no

* It has been observed that I have misquoted lord Halifax, who does not promise king William an immortality in tapestry for his wound, but tells him, the French would have flattered him in that manner. It is very true : I mistook, quoting only by memory, and happily not being very accurately read in so indifferent an author.

The true reading is but more applicable to my purpose. Whoever delights in such piddling criticisms, and is afterwards capable of reasoning from a passage when he has rectified it, may amuse himself in setting this right. I leave the passage wrong as it stood at first, in charity to such commentators.



monument of his taste ; it seems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

—— Great Naffau to Kneller's hand decreed
To fix him graceful on the bounding steed :

In general I believe his majesty patronized neither painters nor poets *, though he was happy in the latter—But the case is different ; a great prince may have a Garth, a Prior, a Montagu, and want Titians and Vandycks, if he encourages neither—You must address yourself to a painter, if you wish to be flattered—a poet brings his incense to you. Mary seems to have had little more propensity to the arts than the king : the good queen loved to work and talk, and contented herself with praying to God that her husband might be a great hero, since he did not choose to be a fond husband. A few men of genius flourished in their time, of whom the chief was

SIR GODFREY KNELLER,

a man lessened by his own reputation, as he chose to make it subservient to his fortune †. Had he lived in a country where his merit had been rewarded according to the worth of his productions, instead of the number, he might have shone in the roll of the greatest masters ; but he united the highest vanity with the most consummate negligence of character—at least, where he offered one picture to fame, he sacrificed twenty to lucre ; and he met with customers of so little judgment, that they were fond of being painted by a man, who would gladly have disowned his works the moment they were paid for. Ten sovereigns ‡ sat to him ; not one of them discovered that he

* King William had so little leisure to attend to, or so little disposition to men of wit, that when St. Evremont was introduced to him, the king said coldly, "I think you was a major-general in the French service?"

† The author of the *Abregé* says, that Kneller preferred portrait-painting for this reason: "Painters of history, said he, make the dead live, and do not begin to live themselves till they are dead.—I paint the living, and they make me live."

‡ Charles II. James II. and his queen ; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the emperor Charles VI.

For the last portrait Leopold created Kneller knight of the Roman empire—by Anne he was made a gentleman of the privy-chamber, and by the University of Oxford a doctor. When he had finished the picture of Louis XIV. that prince asked him what mark of his esteem would be most agreeable to him? He answered modestly and genteelly, that if his majesty would bestow a quarter of an hour on him, that he might make a drawing of his head for himself, he should think it the highest honour he could possibly receive. The king complied, and the painter drew him on grey paper with black and red chalk heightened with white.

was

was fit for more than preserving their likenesses. We however, who see king William, the czar Peter, Marlborough, Newton, Dryden, Godolphin, Somers, the duchess of Grafton, lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits—Perhaps the treasure is greater than if he had decorated the chambers of Hampton-court with the wars of *Æneas* or the enchanted palace of *Armida*: and when one considers how seldom great masters are worthily employed, it is better to have real portraits than *Madonnas* without end.* My opinion of what sir Godfrey's genius could have produced, must not be judged by the historic picture of king William in the palace just mentioned: it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle: in the large piece, it is the king riding in triumph, with his usual phlegm. Of all his works, sir Godfrey was most proud of the converted Chinese at Windsor; but his portrait of Gibbons is superior to it. It has the freedom and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head—a trick unworthy so great a master. His draperies too are so * carelessly finished, that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace; the hair admirably disposed; and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridiculous. To lower their dress to a natural level when the eye was accustomed to pyramids, would have shocked their prejudices and diminished the resemblance. He took a middle way, and weighed out ornament to them of more natural materials. Still it must be owned, there is too great a sameness in his airs, and no imagination at all in his compositions. See but a head, it interests you—uncover the rest of the canvas, you wonder faces so expressive could be employed so insipidly. In truth, the age demanded nothing correct, nothing

* He sometimes, in the haste of finishing, left part of the primed cloth uncoloured. This fault, which in Kneller proceeded from haste and rapaciousness, was affectedly imitated by some of the painters who succeeded him, while his great reputation was still in vogue. Yet with all sir Godfrey's desire of acquiring riches, he left 500 portraits unfinished—for his customers were not equally ready to pay, as to sit. There is an entertaining account of these facts in Rouquet's *State of the Arts in England*.

complete.

complete. Capable of tasting the power of Dryden's numbers, and the majesty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not blest with such a pen or such a pencil ! That a genius must write for a bookseller, or paint for an alderman !

Sir Godfrey Kneller was born at Lubec, about the year 1648. His grandfather * had an estate near Hall in Saxony ; was surveyor-general of the mines and inspector of count Mansfeldt's revenues. By his wife, of the family of Crowfen, he had one son Zachary, educated at Leipzig, and for some time in the service of Gustavus Adolphus's widow. After her death he removed to Lubec, married, professed architecture, and was chief surveyor to his native city. He left two sons, John Zachary, and Godfrey. The latter, who at first was designed for a military life, was sent to Leyden, where he applied to mathematics and fortification ; but the predominance of nature determining him to painting, his father acquiesced, and sent him to Amsterdam, where he studied under Bol, and had some instructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I assert it, but I have heard that one of his masters was Francis Hals. It is certain that Kneller had no servility of a disciple, nor imitated any of them. Even in Italy, whither he went in 1672, he mimicked no peculiar style ; nor even at Venice, where he resided most, and was esteemed and employed by some of the first families, and where he drew cardinal Bassadonna. If he caught any thing, it was instructions not hints. If I see the least resemblance in his works to any other master, it is in some of his earliest works in England, and those his best, to Tintoret. A portrait at Houghton of Joseph Carreras, a poet, and chaplain to Catherine of Lisbon, has the force and simplicity of that master, without owing part of its merit to Tintoret's universal black drapery, to his own afterwards neglected draperies, or to his master Rembrandt's unnatural chiaro scuro. Latterly sir Godfrey was thought to give into the manner of Rubens ; I see it nowhere but in the sketch of king William's equestrian figure, evidently imitated from Rubens's design of the ceiling for the banqueting-house, which, as I have said in the life of that painter, was in Kneller's possession. The latter had no more of Rubens's rich colouring than of Vandyck's delicacy in habits ; but he had more beauty than the latter, more dignity than sir Peter Lely. The latter felt his capacity in a memorable instance. Kneller and his brother came to Eng-

* Vide Buckeridge's edition of De Piles, and of Graham's English School, in which he has inserted a new life of sir Godfrey, p. 393.

land in 1674, without intending to reside here, but to return through France to Venice. They were recommended to Mr. Hanks, a Hamburgh merchant, and Godfrey drew him and his family. The pictures pleased. Mr. Vernon, secretary to the duke of Monmouth, saw them, and sat to the new painter, and obtained his master's picture by the same hand. The duke was so charmed, that he engaged the king his brother to sit to Kneller, at a time that the duke of York had been promised the king's picture by Lely. Charles, unwilling to have double trouble, proposed that both the artists should draw him at the same time. Lely, as an established master, chose the light he liked: the stranger was to draw the picture as he could; and performed it with such facility and expedition, that his piece was in a manner finished when Lely's was only dead-coloured. The novelty pleased—yet Lely deserved most honour, for he did justice to his new competitor; confessed his abilities and the likeness. This success fixed Kneller here. The series of his portraits prove the continuance of his reputation.

Charles II. sent him to Paris to draw Louis XIV. but died in his absence. The successor was equally favourable to him, and was sitting for his picture for secretary Pepys, when he received the news that the prince of Orange was landed.

King William distinguished Kneller still more; for that prince he painted the beauties at Hampton-court*, and was knighted by him in 1692, with the additional present of a gold medal and chain weighing 300*l*. and for him sir Godfrey drew the portrait of the Czar; as for queen Anne he painted the king of Spain, afterwards Charles VI. so poor a performance that one would think he felt the fall from Peter to Charles. His works in the gallery of* admirals were done in the same reign, and several of them worthy so noble a memorial. The Kit-cat-club, generally mentioned as a set of wits, in reality the patriots that saved Britain, were Kneller's last works in that reign, and his last public

* They were painted in his reign, but the thought was the queen's, during one of the king's absences; and contributed much to make her unpopular, as I have heard from the authority of the old countess of Carlisle (daughter of Arthur earl of Essex), who died within these few years, and remembered the event. She added,

that the famous lady Dorchester advised the queen against it, saying, "Madam, if the king was to ask for the portraits of all the wits in his court, would not the rest think he called them fools?"

† Seven of those heads are by Kneller, the rest by Dahl.

work. He lived to draw George I. was made a baronet by him, and continued to paint during the greater part of his reign; but in 1722 sir Godfrey was seized with a violent fever, from the immediate danger of which he was rescued by Dr. Meade. The humour, however, fell on his left arm; and it was opened. He remained in a languishing condition, and died Oct. 27, 1723. His body lay in state, and was buried at Witton; but a monument was erected in Westminster-abbey *, where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, bestowed on him a translation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a silly hyperbole when applied to the modern. This was not the only instance in which the poet incensed the painter. Sir Godfrey had drawn for him the statues of Apollo, Venus, and Hercules; Pope paid for them with these lines:

What god, what genius did the pencil move
When Kneller painted these?
'Twas friendship, warm as Phœbus, kind as Love,
And strong as Hercules.

He was in the right to suppress them—what idea does muscular friendship convey? It was not the same † warmth of friendship that made Pope put Kneller's vanity to the strongest trial imaginable. The former laid a wager, that there was no flattery so gross but his friend would swallow. To prove it, Pope said to him as he was painting, "Sir Godfrey, I believe if God Almighty had had your assistance, the world would have been formed more perfect." "Fore God, sir, replied Kneller, I believe so." This impious answer was not extraordinary in the latter. His conversation on religion was extremely free—his ‡ paraphrase on a particular text of scripture, singular. "In my father's house are many mansions;" which sir Godfrey interpreted thus: "At the day of judgment, said he, God will examine mankind on their different pro-

* His monument, executed by Rysbrach, was directed by himself; he left 300*l.* for it.

† Pope's character of Helluo is believed to allude to sir Godfrey.

‡ In the same strain he said to a low fellow whom he over-heard cursing himself: "God damn you! God may damn the duke of Marlborough, and perhaps sir Godfrey Kneller; but

do you think he will take the trouble of damning such a scoundrel as you?" The same vanity that could think itself entitled to pre-eminence even in horrors, alighted on a juster distinction, when he told his taylor, who offended him by proposing his son for an apprentice, "Dost thou think, man, I can make thy son a painter? No; God Almighty only makes painters."

essions: to one he will say, Of what sect was you? I was a Papist—Go you there.—What was you? A Protestant—Go you there.—And you?—A Turk—Go you there.—And you, sir Godfrey?—I was of no sect—Then God will say, sir Godfrey, choose your place.” His wit was ready; his bon-mots deservedly admired. In Great Queen-street* he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the physician, he permitted the latter to have a door into his garden; but Ratcliffe’s servants gathering and destroying the flowers, Kneller sent him word he must shut up the door.—Ratcliffe replied peevishly, “Tell him he may do any thing with it but paint it.”—“And I, answered sir Godfrey, can take any thing from him but physic.” Sir Godfrey, at Witton, acted as justice of peace, and was so much more swayed by equity than law, that his judgments, accompanied with humour, are said to have occasioned those lines by Pope:

I think sir Godfrey should decide the suit,
Who sent the thief (that stole the cash) away,
And punish’d him that put it in his way.

This alluded to his dismissing a soldier who had stolen a joint of meat, and accused the butcher of having tempted him by it. Whenever sir Godfrey was applied to, to determine what parish a poor man belonged to, he always enquired which parish was the richer, and settled the poor man there; nor would ever sign a warrant to distrain the goods of a poor man who could not pay a tax. These instances showed the goodness of his heart; others, even in his capacity of justice, his peculiar turn. A handsome young woman came before him to swear a rape: struck with her beauty, he continued examining her, as he sat painting, till he had taken her likeness. If he disliked interruption, he would not be interrupted. Seeing a constable coming to him at the head of a mob, he called to him, without enquiring into the affair, “Mr. constable, you see that turning; go that way, and you will find an ale-house, the sign of the King’s head—go, and make it up.”

He married Susannah Cawley, daughter of the minister of Henley upon Thames. She out-lived him, and was buried at Henley, where are monu-

* He first lived in Durham-yard, then 21 years in Covent-garden, and lastly in Great Queen-street, Lincoln’s-inn-fields.

ments for her and her father. Before his marriage, sir Godfrey had an intrigue with a quaker's wife, whom he purchased of her husband, and had a daughter, whose portrait he drew like St. Agnes with a lamb: there is a print of it by Smith. Kneller had amassed a great fortune, though he lived magnificently, and lost 20,000*l.* in the South-sea; yet he had an estate of near 2000*l.* a year left. Part he bequeathed to his wife, and entailed the rest on Godfrey Huckle, his daughter's son, with orders that he should assume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old servant, who with his brother had been his assistants. Of these he had many, as may be concluded from the quantity of his works, and the badness of so many. His chief performers were Pieters, Vander Roer, and Bakker—sometimes he employed Baptift and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and sixty for a whole length.

Kneller frequently drew his own portrait: my father had one, a head when young, and a small one of the same age, very masterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith. A half-length sent to the Tuscan gallery. A half-length in a brocaded waistcoat with his gold chain; there is a mezzotinto of it, accompanying the Kit-cat-heads. Another head with a cap; a half-length presented to the gallery at Oxford, and a double piece of himself and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done justice to them; the draperies are preferable to the originals. The first print taken from his works was by White of Charles II. He had an historic piece of his own painting before he went to Italy, Tobit and the Angel. At his seat at Witton were many of his own works, sold some years after his death. He intended that sir James Thornhill should paint the stair-case there, but hearing that sir Isaac Newton was sitting to Thornhill, Kneller was offended, said, no portrait-painter should paint his house, and employed Laguerre.

Pope * was not the only bard that soothed this painter's vain-glory. Dryden repaid him for a present of Shakespeare's picture with a copy of verses full of

* Four letters from sir Godfrey to Pope are 1776. Those letters were not worth printing, and are very ill spelt; a fault very excusable in a foreigner.

luxuriant

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luxuriant but immortal touches: the most beautiful of Addison's poetic works was addressed to him: the singular happiness of the allusions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

Great Pan, who went to chase the fair,
And love the spreading oak, was there,

For Charles II.—And for James,

Old Saturn too with upcast eyes
Beheld his abdicated skies.

And the rest on William and Mary, Anne, and George I. are all stamped with the most just resemblance.

Prior complimented Kneller on the duke of Ormond's picture; Steele wrote a poem to him at Witton; Tickell another; and there is one in the third part of Miscellaneous Poems, 8vo. Lond. 1693, on the portrait of the lady Hyde. Can one wonder a man was vain, who had been flattered by Dryden, Addison, Prior, Pope, and Steele? Joseph Harris dedicated to him his tragedy of The mistakes, or False report, in 1690, in which Dryden, Tate, and Mountford had assisted. And John Smith (I suppose the celebrated mezzo-tinter) addressed his translation of Le Brun's Conference on the passions to sir Godfrey. On his death was written another poem printed in a miscellany published by D. Lewis, 8vo. in 1726: and the following lines were addressed to him on his portrait of lord chancellor Macclesfield:

To such a face and such an air
Who could suspect there wants a voice?
O Kneller, ablest hand, declare,
If this was thy mistake, or choice.
'Twas choice—thy modesty conceal'd
The tongue, which would thy glory raise;
For That, which justice ne'er withheld,
Would never cease to speak thy praise.

His brother

JOHN ZACHARY KNELLER,
who was thirteen years older than sir Godfrey, came to England with him,
and

and painted in fresco, architecture, and still-life, pieces in oil, and lastly in water-colours, in which he copied several of his brother's heads. Sir Godfrey drew his portrait, one of his best works. Of John's was a piece of still-life with a great tankard in the middle; and a small head of Wyck, almost profile, in oil, in the possession of Dr. Barnard bishop of Derry, with the names of both artists, dated 1684. John Kneller died in 1702 in Covent-garden, and was buried in that church.

JOHN JAMES BAKKER

painted draperies for Kneller, and went to Brussels with him in 1697, where Sir Godfrey drew the elector of Bavaria on a white horse. I don't know whether Bakker ever practised for himself. He was brother of Adrian Bakker, who painted history and portraits at Amsterdam, and died in 1686.

JACOB VANDER ROER,

another of Kneller's assistants, was scholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Descamps.

JOHN PIETERS

was born at Antwerp, and learned of Eykens, a history-painter. He came to England in 1685, at the age of eighteen*, and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the same service by others; but his chief business was in mending drawings and old pictures, in which he was very† skilful. Pieters and Bakker were both kind to Vertue in his youth, and gave him instructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

* He was so poor that he engaged himself as a domestic in the service of cardinal Dada, the pope's nuntio; but quitted him before night.

passed off several prints, which he had washed, for original drawings of that master. But this cheat is not so great a proof of Pieters's abilities, as of the ignorance of our collectors, who are still imposed upon by such gross frauds.

† He excelled in copying Rubens, and even

JOHN

JOHN BAPTIST MONOYER*,

one of the greatest masters that has appeared for painting flowers. They are not so exquisitely finished as Van Huysum's, but his colouring and composition are in a bolder style. He was born at Lille in 1635, and educated at Antwerp as a painter of history, which he soon changed for flowers, and going to Paris in 1663 was received into the academy with applause; and though his subjects were not thought elevated enough to admit him to a professorship, he was in consideration of his merit made a counsellor; a silly distinction, as if a great painter in any branch was not fitter to profess that branch, than give advice on any other. He was employed at Versailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houses. The duke of Montagu brought him to England, where much of his hand is to be seen, at Montagu-house, Hampton-court, the duke of St. Alban's at Windsor, Kensington, lord Carlisle's, Burlington-house, &c. The author of the Abregé, speaking of Baptist, La Fosse and Rousseau, says, these three French painters have extorted a sincere confession from the English, "qu'on ne peut aller plus loin en fait de peinture." Baptist is undoubtedly capital in his way—but they must be ignorant Englishmen indeed, who can see any thing masterly in the two others. Baptist passed and repassed several times between France and England; but having married his daughter to a French painter, who was suffered to alter and touch upon his pictures, Baptist was offended, and returned to France no more. He died in Pall-mall in 1699. His son Antony, called young Baptist, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptist by sir Godfrey Kneller. At the same time with Baptist was here Montingo, another painter of flowers; but I find no account of his life or works.

HENRY VERGAZON†,

a Dutch painter of ruins and landscapes, with which he sometimes was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted a few small portraits, and died in France.

* Vide Graham, and the Abregé.

† Vide Graham.



G. Kneller pinx.

T. Chambers sculp.

JOHN BAPTIST MONOYER.



SIMON DU BOIS. —

PHILIP BOUL,

a name of whom I find but one note. Vertue says he had seen a pocket-book almost full of sketches and views of Derbyshire, the Peak, Chatsworth, &c. very freely touched, and in imitation of Salvator Rosa, whose works this person studied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

was born at Antwerp, and studied under Groenwegen, a landscape painter, who had been in Italy, and several years in England *—a course of travels pursued by the disciple, who after a stay of eight years in the former, where he studied the antique, and painted for Charles Emanuel duke of Savoy, came to England, where he professed landscape and history-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,

was a better master. He lived 25 years at home, but came to England as early as 1685, several small heads in oil being dated in that year: they are commonly distinguished by the fashion of that time, laced cravats. Portrait however was not his excellence: originally he painted battles, small, and in the Italian manner; afterwards, horses † and cattle, with figures, the faces of which were so neatly finished, that a lady persuaded him to try likenesses, and sat to him herself. He sold many of his pieces for originals by Italian hands, saying sensibly, that since the world would not do him justice, he would do it himself: his works sold well, when his name was concealed. Lord Somers distinguished better: he went unknown and sat to Dubois; and going away gave him 50 guineas, ordered the robes of chancellor, and, when the picture ‡ was finished, gave him as much more. The two brothers lived together in Covent-garden without any servant, working in obscurity, and heaping up money, both being avaricious. When Edward died, Simon, left without society, began to work for Vandewelde, and one day, in a fit of generosity, offered to draw the portrait of his eldest daughter. This drew on a nearer acquaintance, and the old man married her; but died in a year, leaving her his money,

* So Graham. I find no other account of this Groenwegen, nor of his works here.

† He had received some instructions from Wouverman.

‡ Elsum has an epigram on this picture.

and a fine collection of pictures, and naming his patron lord Somers executor. He was buried May 26, 1708. His young widow married again, and dissipated the fortune and collection. Dubois drew a whole length of archbishop Tenison, now at Lambeth, and Vandervaat the painter had his own head by himself.

HENRY COOKE

was born in 1642, and was thought to have a talent for history. He went to Italy, and studied under Salvator Rosa. On his return, neither rich nor known, he lived obscurely in Knave's-acre, in partnership with a house-painter. Lutterel introduced him to sir Godfrey Copley, who was pleased with his works; and carried him into Yorkshire where he was building a new house, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Russel, whom I have mentioned in a preceding part of this volume; but quarrelling with a man about a mistress whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and staid seven years, and, returning, lived privately till the affair was forgotten. Towards the end of his life he was much employed. By order of king William he repaired the * Cartoons, and other pictures in the royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college chapel, Oxford, the staircase at Ranelagh-house, the ceiling of a great room at the water-works at Islington, and the staircase at lord Carlisle's in Soho-square, where the assemblies are now kept †. He had sometimes painted portraits, but was soon disgusted with that business from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.

PETER BERCHETT

was born in France, 1659; and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour,

* Graham says he copied the Cartoons in turpentine oil, in the manner of distemper—a way he invented. † Among Elsum's epigrams is one on a listening faun by Cooke.

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French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the ceiling in the chapel of Trinity-college, Oxford; the staircase at the duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a phthisic, he retired to Marybone, and painted only small pieces of fabulous history: his last was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a son, that died soon after him at the age of seventeen.

LOUIS CHERON,

born at Paris in 1660, was son of Henry Cheron, an enamel-painter, and brother of Elizabeth Sophia Cheron, an admired paintress, and who engraved many ancient gems. Louis went to Italy, and, says the * author of his life, "a toujours cherché Raphael & Jules Romain."—A pursuit in which he was by no means successful. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatsworth, where he painted the sides of the gallery; a very poor performance. He had before fallen into disesteem, when he painted at Montagu-house, where he was much surpassed by Baptiste, Rousseau and La Fosse. On this ill success he turned to painting small histories: but his best employment was designing for the painters and engravers of that time: few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simpson, Kirkall, &c. all made use of him. His drawings are said to be preferable to his paintings. He etched several of his own designs, as The labours of Hercules, which were afterwards retouched with the burin by his disciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a suite of twenty-two small histories for the Life of David: they were done for, or at least afterwards purchased by, P. F. Giffart, a bookseller at Paris, who applied them to a version of the Psalms in French metre, published in 1715. Some time before his death, Cheron sold his

* Abregé de la Vie des plus fameux Peintres, vol. ii. p. 371.

drawings from Raphael, and his academic figures, to the earl of Derby, for a large sum. He was a man of a fair character, and, dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the rest of his fortune to his relations and to charitable uses. He was buried from his lodgings in the piazza of Covent-garden, and lies in the great porch of that church.

JOHN RILEY,

one of the best native painters that has flourished in England, whose talents while living were obscured by the fame rather than by the merit of Kneller, and depressed since by being confounded with Lely; an honour unlucky to his reputation. Graham too speaks of him with little justice, saying he had no excellence beyond a head; which is far from true. I have seen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of lord-keeper North at Wroxton is capital throughout. Riley, who was humble, modest, and of an amiable character, had the greatest diffidence of himself, and was easily disgusted with his own works, the source probably of the objections made to him. With a quarter of sir Godfrey's vanity, he might have persuaded the world he was as great a master.

He was born * in 1646, and received instructions from Fuller and Zouft, but was little noticed till the death of Lely; when Chiffinch being persuaded to sit to him, the picture was shown, and recommended him to the king. Charles sat to him, but almost discouraged the bashful artist from pursuing a profession so proper for him. Looking at the picture he cried "Is this like me? Then, od's fish, I am an ugly fellow." This discouraged Riley so much, that he could not bear the picture, though he sold it for a large price. James and his queen sat to him. So did their successors, and appointed him their painter. But the gout put an early end to Riley's progress: he died in 1691 at the age of 45, and was buried in Bishopsgate-church; in which parish he was born. Richardson married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

* One Thomas Riley was an actor, and has a copy of verses addressed to him in Randolph's poems. This might be the painter's father. In the same place are some Latin verses by Riley, whom I take to be our painter himself.



Egbert Hemskirk. —

Hannerman sculp

JOHN CLOSTERMAN,

son of a painter, was born at Osnabrugh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681 they came to England, and Closterman at first painted draperies for Riley; and afterwards they painted in conjunction, Riley still executing most of the heads. On his death Closterman finished several of his pictures, which recommended him to the duke of Somers, who had employed Riley. He painted the duke's children, but lost his favour on a dispute about a picture of Guercino which he had bought for his grace, and which was afterwards purchased by lord Halifax; and on which occasion the duke patronized Dahl. Closterman however did not want business. He drew Gibbons the carver and his wife in one * piece, which pleased, and Closterman was even set in competition with sir Godfrey. He painted the duke and duchess of Marlborough and all their children in one picture, and the duke on horse-back; on which subject however he had so many disputes with the duchess, that the duke said, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Closterman, who sought reputation, went to Spain, where he drew the king and queen, and from whence he wrote several letters on the pictures in that country to Mr. Richard Graham. He also went twice to Italy, and brought over several good pictures. The whole length of queen Anne at Guildhall is by him, and another at Chatworth of the first duke of Rutland; and in Painter's-hall a portrait of Mr. Saunders. Elsum has bestowed an epigram on his portrait of Dryden: yet Closterman was a very moderate performer; his colouring strong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who wasted his fortune, and disordered his understanding: he died some time after 1710, and was buried in Covent-garden, where he lived.

WILLIAM DERYKE†,

of Antwerp, was bred a jeweller, but took to painting history, which he practised in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

* There is a mezzotinto from it.

† Graham.

DIRK MAAS, OR THEODORE MAAS,

a Dutch painter of landscapes and battles, was in England in this reign; and painted the battle of the Boyne for the earl of Portland. There was a print in two sheets from that picture.

PETER VANDER MEULEN,

brother of the battle-painter so well known for his pictures of the military history of Louis quatorze. Peter, who came into England in 1670, lived to be employed in the same manner by Louis's rival, king William. Originally this Vander Meulen was a sculptor. Largilliere * and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

PAUL MIGNART,

another painter who overflowed to us from France, was son of Nicholas Mignart of Avignon, and nephew of the celebrated Mignart. There is a print by † Paul Vansomer, from a picture of the countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the duke of Marlborough.

EGBERT HEMSKIRK ‡,

of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called pieces of humour; that is, drunken scenes, quakers-meetings, wakes, &c. He was patronized by lord Rochester, and died in London 1704, leaving a son of his profession.

FREDERIC KERSEBOOM §

was born at Solingen in Germany in 1632, and went to Amsterdam to study painting, and from thence to Paris in 1650, where he worked for some years

* See before in the reign of king James.

‡ Vide Graham.

† I have mentioned this person in the life of Vansomer, in Chap. VIII. He was both painter and scraper in mezzotinto.

§ I have been told that his true name was Cafaubon, and that he was descended from, or allied to, the learned men of that appellation.



A. Bannerman sculp.

PETER VANDER MEULEN. —



After pinx.

SEVONYANS. —

Bannerman sculp.



Ipsæ pinxit.

T. Chambers sculp.

ST. JOHN MEDINA.